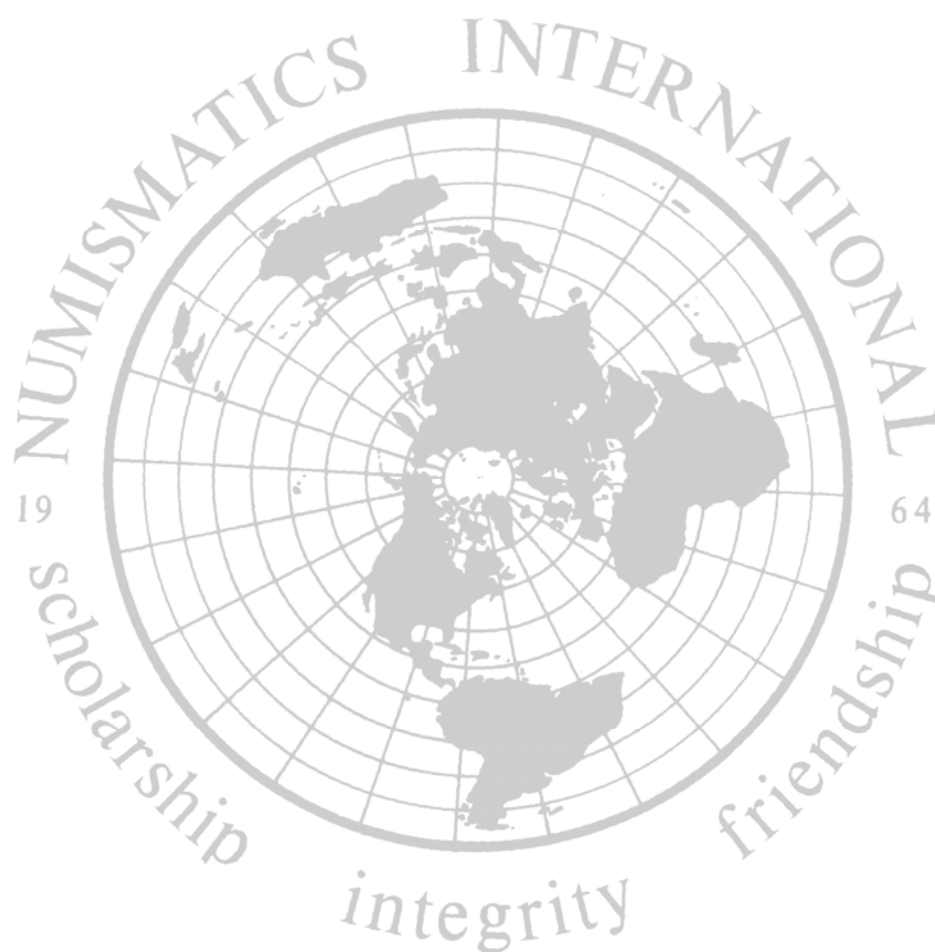


# NI Bulletin

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e-mail: [Howard@SEAsianTreasury.com](mailto:Howard@SEAsianTreasury.com)

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Correspondence should be directed to those persons and addresses above for departments indicated. All other correspondence should be mailed direct to NUMISMATICS INTERNATIONAL, P. O. BOX 570842, DALLAS, TEXAS 75357-0842.

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## LIBRARIAN'S REPORT

[From the American Numismatic Society](#)

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AMERICAN NUMISMATIC SOCIETY

American journal of numismatics. No. 15

Pub2003, 156pp, w/plates

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The Seleucid coinage of John Hyrcanus I: the transformation of a dynastic symbol  
in Hellenistic Judaea, by Oliver D. Hoover

Supplication on Roman coins, by F. S. Naiden

The myth of Daphne on a coin minted at Damascus, by Gabriela Bijovsky

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## TO THE MEMBERSHIP

H.L. Ford, President

As I write this in early April, I have just finished the first three months of my new term as President of NI. I was president before in 1990-91, and I am struck by the differences between the organization then and now. For one thing, our membership has declined to under 450. This was inevitable in a club where the membership is aging and where inflation keeps driving costs up.

I am hoping that we can reverse the decline by increasing our services to members. Accordingly, we are going to start several new things and also bring back some old ones. For one, we have resurrected the former Attribution Service. We did this about a year and a half ago, and several of you took advantage of it. We will try to identify up to twenty (20) of your coins by country and by denomination. You may consider this an invitation right now for you to mail me up to twenty lots. There is no charge for this service, but we do ask that you enclose a check sufficient to cover the costs of returning your items to you. When we started this service in 2003, we had only three persons working on the attributions; now we have eleven, and we believe the service can progress in a timely manner. See my address below.

Another thing we are trying to do is to buy some good high quality and fairly priced coins for the Mail Bid Sale. We did this on the sale just completed, and we will do it again. Sometimes the sales do contain excellent material. At other times they are rather thin. We want to insure that those of you who enjoy bidding in the sales will always have something of interest to consider.

Furthermore, we want to encourage your contributions to the *Bulletin*. To this end, we have started several series of articles. The titles of most of these series are self-explanatory: "NEW ISSUES" and "UNLISTED OVERDATES," for example. Another series, "FYI," will contain material that is more in the nature of an encyclopedia entry or even a dictionary entry. If you would like to write something for NI, please give it a try. If your work is rather short, do not worry about that. The Editor is always needing little filler articles to finish out a page.

Also, we are offering free one-year memberships to six young people. We wished to honor the memories of Diana Schraeder and Jack Lewis by giving memberships to three young women and three young men respectively. We now have three males lined up but only one female, so at this point we will say that the remaining memberships are open to youngsters of either gender. If you have a relative, friend, coin club member who would like to receive free bulletins for an entire year, please let us know.

Finally, the biggest development of all. With Elmore Scott leading the way, we are trying to find a location in Downtown Dallas which can permanently house the Numismatics International Museum. We hope we can place it inside a bank, and we think it will become a real draw for NI.

The membership is beginning to grow slightly now. I am hoping this trend will accelerate. More next month.

In 1990-91 we had a very experienced group of workers, including several of the founders and charter members.

Marvin Fraley was editing the *Bulletin*, as he had been doing since its beginning, when it was produced on a mimeograph machine. Marvin was aware of all the problems of preparing the publication month after month and he never missed a month, getting the laborious job done with almost no help from those of us in Dallas because Marvin lived well over 200 miles away. Marvin, thankfully, is still with us, though health issues have caused him to have to resign the editorship. I am glad to be able to report that his health is improving now.

Jack Lewis was in his 70's but was going strong, attending virtually every one of our regular club meetings and the Board of Governors' meetings as well. Jack knew everything there was to know about the operation of NI and, most important, about its finances. At so many meetings of the Board now, when a problem arises, someone will say, "If Jack were here, he would know the answer to that." I know that many of you considered Jack a very dear friend, and I assure you that we all miss him very, very much. Jack was not a large man, but even so, he was our "Big Guy."

Among others who contributed greatly to the success of the club in earlier years, I do want to mention Bill Benson, our expert on currency. Bill became interested in paper money as a GI in World War II, when there was a lot of it floating around in Europe. When he sold his collection in a European auction a few years ago, it was a huge success. Bill was also very knowledgeable about many things other than coins and currency. I considered him a great friend, and his death was another huge loss to us all.

We want you to get to know the current board members better. So eventually we will try to have short biographical sketches to introduce them. Another way to get to know us and for us to know you is for you to attend a local meeting in Dallas. In the old days members who were planning vacations in Texas sometimes arranged to be in Dallas on club night, which is the third Wednesday of every month except December, when the Christmas Dinner sometimes causes us to change the meeting night. We would be delighted to see you, but please let us know of your plans in advance, just in case something does have to change unexpectedly.

Another idea that we have been thinking about is to have NI branch clubs in other states. If there are several people out your way who share your interest in foreign coins, then it might be feasible for you to organize a branch. We would give you all the help we can in getting started.

One thing we want to do very soon is to give you a larger say in the decisions which affect the ways NI carries out its business. We will have a questionnaire for you by next month. If space permits, we might even be able to include it in this issue. We strongly suspect that many of you will have excellent ideas which have not occurred to any of us. You may contact me at any time. My phone number is 940-243-5523. My e-mail address is [fordintl@earthlink.net](mailto:fordintl@earthlink.net) My mailing address appears below.  
P.O. Box 1472, Denton, Texas 76202

## ARE PIGS LUCKY?

[Bob Forrest, Manchester, England, NI #2382](#)

In a previous essay (1) I discussed the peculiar type of Greek amulet known as “Pig Money”. Prevalent mainly from the 18<sup>th</sup>-19<sup>th</sup> centuries, the amulets are characterised by a reverse which features a sow and her piglets. One of the commonest examples – probably of 19<sup>th</sup> century date, and in silver – is that shown actual size in Fig.1. The



Fig. 1

sow and piglets image appears to relate to an episode in Virgil's *Aeneid* (3.389ff & 8.42ff) in which it is prophesied that Aeneas, after lengthy and arduous travels, will reach Italy and found a prosperous city there, at a place which will be indicated to him by a huge white sow suckling her thirty young beneath a holm oak tree. This “oracle of prosperity” seems ultimately to have resulted in the sow and piglets becoming a generalised good luck symbol, for the piece in fig.1 seems to have served as “a lucky coin”. But why should the sow and piglets have developed associations with prosperity and good luck?

One suggestion made by Waltrovics (2) is that “pig money” originated in northern Macedonia, where pig rearing was a major occupation and source of wealth. This suggestion makes a lot of sense, for it is easy to visualise a natural symbol of material wealth becoming a symbol of hoped-for prosperity, and, over time, a symbol of good luck generally.

But Greece is not the only source of “lucky pig money”, for Austria-Germany is another source, of different types it is true, but nevertheless sharing the common conviction that the pig is somehow a lucky animal. Three types of German (3) “lucky pig tokens” – all in bronze – are shown actual size in figs. 2, 3 & 4.

The piece in fig.2 is a basic type, dated 1968, its obverse bearing the lucky pig and its reverse a spray of 4-leaf clovers – a well known good luck symbol (4) – with the legend VIEL GLÜCK IM NEUEN JAHR (= Much Luck in the New Year.) As we shall see, all of these German pieces are specifically associated with New Year, possible reasons for which we will discuss presently.



Fig. 2



Fig. 3

The piece in fig.3 is slightly older, dated 1948. Its obverse depicts a huge pig with a 4-leaf clover and the legend VIEL GLÜCK (Much Luck). Its reverse shows another pig running towards an elf, the two beneath a large mushroom – another symbol of good luck in Germany (5) – with legend PROSIT NEUJAHR (= Happy New Year!)

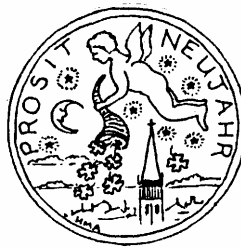


Fig. 4

On the undated piece in fig.4 the pig has taken something of a back seat, appearing – with a 4-leaf clover in its mouth – at the base of the reverse inscription ICH BRING DIR GLÜCK IM NEUEN JAHR (I bring you luck in the New Year.) The obverse shows an angel emptying a cornucopia of 4-leaf clovers over a sleeping town, with the legend PROSIT NEUJAHR again.

At this point let us again ask the question: why should the pig be regarded as a symbol of good luck? It is a puzzling belief, when you think about it, for as F. R. Fowke wrote in his wonderful essay “Lucky Pigs”(6):

“But why should we make a talisman of the pig? a four-toed non-ruminant pachyderm of unclean habits, loving to wallow in filth and to batten on the most repulsive garbage. So foul a feeder, indeed, that in 1518 a sow was solemnly tried and executed for killing and partially devouring a little child. To its filthy feeding may be traced the diseases which render pork a dangerous aliment, and to remedy which the old statutes permitted his sty to the London baker, when the keeping of hogs was forbidden to all others.” (p.582)

With the food hygiene standards of today it is easy for us to forget the health problems of the past, some of which were undoubtedly caused by unhealthy pork, and which therefore do add to the difficulty of seeing the pig as anything like lucky (7)!

As Fowke goes on to point out, it was the pig’s apparent liking for filth and squalor which led to its use as a symbol of “all that was sensual and corrupt”(p.582). Plus, of

course, the animal's fondness for even the most repulsive garbage made it a natural symbol of gluttony (8). Medieval theologians had a symbolic field day with the poor old pig (9), their imagery no doubt given added impetus by the New Testament episode of the Gadarene Swine (Mark 5:1-17; Luke 8:26-37), and concomitant beliefs that sometimes demons actually took the form of pigs (10).

And yet despite its repulsive habits and its symbolic dark side, the pig was, for the medieval church, as for the inhabitants of northern Macedonia mentioned earlier, a source of wealth, and one not to be despised too much. The issue of wealth and the church's resultant quandary is well covered by Fowke:

"No doubt, even at the present day, the possession of a pig indicates a certain condition of well-to-do-ness amongst a peasantry, and they formed an actual gauge of wealth in ages in which Homer could honour a pig-feeder with the titles of "Divine," (Διοσοφορβος) and "Prince of Men" (ορχαμος ανδρων), or when, in the seventh century, King Ina, amongst his few and simple laws, held it necessary to make due provision for pannage. This pannage – or right of feeding pigs where acorns, mast, and other nutritious food abounded – became so valuable that it, like other valuables, was to a great extent absorbed by the Church. Thus Domesday credits the Abbey of St. Albans with pannage in Hertfordshire for 6,400 hogs, and these we may be sure were not neglected, for whilst pigs were spiritual types of the wicked and profane, pigs in the flesh offered advantages of which it behoved Mother Church to be mindful. Accordingly, in the compilation of John de Wallingford, a monk of St. Albans, is a special office to prevent mortality amongst swine. This directs how the officiating priest shall vest himself in his alb and stole, and how, with innumerable crossings and invocations of a somewhat mixed character, he shall exorcise the pigs and drive disease from the herds. Extensive pannage must have been a source of considerable revenue in days when it was imperative that men should provide salted and smoked meat for winter consumption; and the taste for pork then acquired must have been remarkably persistent." (p.583-4)

It was possibly on account of "right of pannage" that the "unclean" pig became an emblem of St. Antony of the Desert (11), though others argue that the association was on account of the saint having vanquished a demon in the form of a pig (8), and yet others that it was on account of the saint's having cured the son of the King of France of some hideous disease that made him look like a pig (12)!

But to get back to why the pig came to be regarded as lucky, many reasons have been proposed. Some have thought that the Greek association between the pig and the finding of treasure was down to its habit of rootling in the earth for food, and turning up goodness knows what else besides (13). Fowke gives a related case from Germany:

"The Luneburg Town Hall boasts a mausoleum containing a ham, and you read the golden legend, cut in black marble "Passer-by,



contemplate here the mortal remains of the pig which acquired for itself imperishable glory by the discovery of the salt springs of Luneburg.” One can understand that, locally, a belief in the pig as a harbinger of fortune was assured, and that the fame of this individual’s doings spread throughout Germany might be a cause for the use by German students of the word *Schwein* as a synonym for luck.” (p.583)

But as Fowke himself goes on to say, though such an event might account for the lucky reputation of the pig in and around Luneburg, possibly even throughout Germany, it can hardly account for, say, the wearing of lucky pig charms on bracelets in Victorian England, still less for the sow and piglets oracle in the *Aeneid*. (Incidentally, Fowke cites a (British?) belief, which I have not encountered elsewhere, that “fortune specially smiles upon him who shall meet a sow accompanied by her litter”(p.584) – an interesting modern relative of the Virgilian oracle. Note, though, that “should a sow cross the road of a man setting out upon a journey he will meet with disappointment or bodily harm” (ib.) The litter, apparently, makes all the difference!)

Fowke himself, puzzled by the fact that the pig is both abhorred and lucky, wondered if the explanation lay in the direction of astronomy and the passage of the Sun through the zodiac (p.588). He claimed that in old zodiacs (he doesn’t specify which, unfortunately), the sign of the Boar marked the winter solstice, the death of the old year and the birth of the new. The abhorred pig, he thought, was the destroyer of the old year, and the lucky pig the herald of the new. He believed that this was why the boar’s head used to be a key element of the Christmas feast, as indeed it was in England before the advent of the Christmas turkey (14)! In addition, Fowke argued, the fertility of the sow, demonstrated by the multiple offspring in her litter, was a natural symbol of the renewal of nature with the coming of spring.



Fig 5

It is an interesting theory, and one which can be used to explain our lucky pig tokens. For a start, it explains the presence of a lucky pig on specifically “new year” tokens like those in figs. 2, 3 & 4. In addition, the astronomical element of the theory finds a curious echo in the obverse of another German new year lucky pig token - the undated bronze piece, shown 1½ times actual size in fig.5, which has an obverse showing the full zodiac, and a reverse like that of fig.4. In addition, Fowke’s theory can be invoked to explain the Greek pig money of fig.1 – after all, it is not difficult to

imagine a spring fertility emblem gradually becoming a generalised good luck symbol. It all fits, but it fits, I think, for the wrong reasons, for the links between the boar and the zodiac are so weak that an astronomical basis seems unlikely.

A much more promising avenue of approach is offered by the idea that the modern lucky pig is a survival of Frey's boar. Frey was the Nordic god of fertility, and his sister Freya was his female counterpart, goddess of love and Earth Mother. The boar was sacred to Frey, and one of Freya's nicknames was Syr, meaning "sow" (15). Exactly how the boar and sow were symbolically connected by the ancients to notions of fertility and the Earth Mother is not totally clear, but one natural symbol of fertility is, of course, the sow with her numerous litter sired by the boar. Be that as it may, there was a belief that the device of a boar on the helmet of a warrior would secure Frey's protection in battle (16). Furthermore it was the custom to sacrifice a boar to Frey at Yuletide, which is almost certainly the origin of the boar's head at the Christmas feasts of years ago (15). Put these things together and we have the forerunner of the lucky (protective) pig associated with Yuletide/New Year celebrations. Thus we have all the elements of Fowke's picture, but without the unconvincing astronomy. We still have the zodiacal token of fig. 5, of course, but this features the whole zodiac and is thus, I think, a generalised symbol of "good fortune from the stars" – a case of "may the stars be with you" – and not a reference to a specific constellation of the Boar which formerly marked the winter solstice.



Fig. 6



Fig. 7



But is this the whole story? Another type of German lucky pig token features a naked child riding the pig. Two varieties are shown actual size in figs. 6 & 7. The first, dated 1937, bears the word VIELGLÜCK (=Much Luck) on the obverse, and IGLERHOF (probably the name of a hotel – see below) cut into a blank reverse. The second, dated 1946, has the child holding a lucky mushroom, and a 4-leaf clover attached to the pig's tail. Its obverse legend is PROSIT (= Your very good health!). In tiny letters beneath the pig is HOFMANN (the engraver?) and to the right of the child HAUPTMÜNZAMT WIEN (= main mint, Vienna.) Its reverse legend is ICH BRINGE GLÜCK IM ERSTEN FRIEDENSJAHR (= I bring luck in the first year of peace.)

An interesting insight into how these lucky coins were made and distributed is given by the newspaper account from *The Times* for January 1<sup>st</sup>, 1937 (p.11, col.2), reproduced here as fig.8. So as not to disrupt our discussion of the lucky pig, the role of the chimney-sweep in all this, and the German tokens which feature him as another symbol of New Year luck, will be dealt with in a future article. Our main concern here is that child riding the pig – who is he?

I do not know for sure, I'm afraid, but the legend of St. Cyriacus perhaps gives us a clue.

St. Cyriacus (or Cyricus or Cyr or Quiricus!) was a child-martyr killed at Tarsus during the persecutions under Diocletian in AD 304. His mother, St. Julitta, had been arrested as a Christian, but in answer to every question put to her, she replied simply, "I am a Christian." When the three-year old child began to mimic his mother and say "I am a Christian" too, the inquisitor lost patience and hurled him to the ground, dashing out his brains in the process. According to Butler (17), "Julitta, seeing him thus expire, rejoiced at his happy martyrdom, and gave thanks to God." St. Julitta herself was subsequently tortured and decapitated. The two were buried together, and in the reign of Constantine the Great their tomb became a shrine to which the faithful flocked. Subsequently some of the relics of the boy saint were brought to France and distributed amongst a number of churches and monasteries, notably at the cathedral of Nevers of which town St. Cyriacus is patron.



Fig. 8

Our story now moves to the time of Charlemagne, and the occasion on which the Emperor, whilst in the vicinity of Nevers, had a dream. In it his life was threatened by a wild boar during a hunt, but a naked child appeared and promised to save him if he would provide him with some clothes. The Emperor was naturally puzzled by this dream, but the Bishop of Nevers, had a ready – some would say opportunistic – interpretation. The child was St. Cyriacus, and he was offering Charlemagne his protection if he would re-roof (= clothe) the cathedral which housed the saint's

remains. Thus it came about that the special emblem of St. Cyriacus is a naked child riding on a wild boar (18).

Now the emblem of a naked child riding a pig is such a curious one that it is difficult to avoid the conclusion that the figure on the German/Austrian lucky coins owes something to St. Cyriacus – that the child saint is here offering the same protection to the bearer of the coin as he did to Charlemagne in his dream. If so, we have here a Christianised version of Frey's boar (19) with, in the case of fig.7, the added bonus of a lucky mushroom for St. Cyriacus and a 4-leaf clover for the pig! (20)

So, why are pigs lucky? There probably isn't one single reason behind it all, but rather a multitude of interconnected reasons. If I had to place bets, I would go for an explanation that somewhere involves the pig as a symbol of wealth and prosperity (human nature being what it is), but which also involves notions of fertility (for the sow can only be described as "highly productive" when it comes to offspring, making fertility very much linked to prosperity.) From prosperity and fertility to good fortune and good luck is, of course, a natural folkloric progression. This much is inherent, I think, in both German lucky pig coins and Greek pig money, though the beliefs behind the German coins take things a stage further: fertility readily links up with the springtime renewal of nature and the transition from the old year to the new, and in the case of the German coins this has resulted in them becoming part of the New Year celebrations. It fits, and yet I am very wary of taking the view that because an explanation is intellectually satisfying to us today, therefore it is necessarily the correct one. Superstitious belief grows in the oddest of ways which, being in many respects irrational, defy the rational analysis of a modern investigator. Whence, for example, came the curious belief that pigs could see the wind, and not just see it, but see it as coloured red? (21) And why oh why, when Scottish fishermen heard the word "pig" did they touch the iron nails in their boots to counteract any evil influences arising from the mention of the word? (22) The Lucky Pig may, like these strange beliefs, involve associative twists and turns that my rational analysis could never dream of. For that reason the present essay is offered as food for thought, and no more.

## Notes.

1. "Pig Money", in *NI Bulletin*, March 1998, p.67-77, this article being based largely on a translation of the article by Svoronos cited in note 2 below.
2. Quoted in J. N. Svoronos, "Modern Greek Legends about Ancient Coins" in *Journal International d'Archéologie Numismatique*, vol.8 (1905), p.258.
3. From here on I will use the word "German" in reference to these tokens, as that is the language on them. I should stress, though, that many of them are, as exemplified by figs. 7 & 8, from Austria.
4. The 4-leaf clover probably derives its reputation from the idea that if you are lucky enough to find one, the luck will (hopefully!) extend to other things too, "by association" – the idea being that of generating "a lucky streak", or of becoming "a lucky person" by the act of finding such a rare item. Its reputation has probably also been enhanced by its Cross-shape, with all that that entails – see G.B.Gardner, "British Charms, Amulets and Talismans" in *Folklore*, vol.53

- (1942), p.97. For an English charm using the symbol, see “Of Hexagrams & Pentagrams IV” in *NI Bulletin*, October 2001, p. 285 (fig.5).
5. The mushroom is presumably the *Amanita Muscaria*, also known as Fly Agaric, the classic children’s story-book mushroom, as in John Tenniel’s wonderful illustration of the hookah-smoking caterpillar in *Alice in Wonderland*. The mushroom’s “lucky” reputation presumably derives from its hallucinogenic – hence mystical – properties, and the power it gave to (for example) the Viking “Berserkers”, who are said to have eaten it before going into battle. It is the “sacred mushroom” of John M. Allegro’s controversial book *The Sacred Mushroom and the Cross* (1970).
  6. Published in *Time: A Monthly Magazine of Current Topics, Literature, and Art*, November 1888, p.581-588.
  7. In Manchester Central Library is an anonymously written 15 page tract *Pork and its Perils*, published by the Vegetarian Society in 1879, which illustrates this wonderfully, albeit subject to some vegetarian bias. It credits pork with causing “chronic sore eyes, glandular enlargements, obstinate ulcers, disfigured countenances, unsightly eruptions, including a long list of skin diseases...” It refers to the interior of the pig as “a broth of abominable things” and gives a wonderfully lurid description of how one can pick up tape-worms from “the rotten, diseased, scrofulous, abcess-ridden livers of pigs....”
  8. See, for example, George Ferguson, *Signs & Symbols in Christian Art* (1961), entry “Hog” (p.20).
  9. See, for example, G.C.Druce, “The Sow and Pigs: A Study in Metaphor” in *Archaeologia Cantiana*, vol.XLVI, p.4-6. Despite its title, this article does not throw any light on the Greek pig money of fig.1, merely on what may be Christian adaptations of the Virgilian oracle – cf. the legend of St. Brynach in “Pig Money”, as note 1, p. 72.
  10. C. Hole, *English Folklore* (1940), p.80-1; P.W.F.Brown, “The Luxuriant Pig” in *Folklore*, vol.76 (1965), p.292-3.
  11. See “A Very Monkish Medal” in *NI Bulletin*, June 2001, p. 171.
  12. J. Speake, *The Dent Dictionary of Symbols in Christian Art* (1994), entry “Pig” (p.113-4).
  13. See the article cited in note 1, p.72.
  14. Hole (as note 10), p.80; also Fowke p.585.
  15. B. Branston, *The Lost Gods of England* (1957), p.151.
  16. H. R. Ellis Davidson, *Gods and Myths of Northern Europe* (1964), p.98-9; also Branston (as note 15) & Gardner (as note 4).
  17. *Butler’s Lives of the Saints*, ed. F. C. Husenbeth, 1928, vol.2, p.341.
  18. Speake (as note 12), entries “Child” (p.28) and “Cyricus, St.” (p.37).
  19. Possibly more than a case of sitting the child-saint on Frey’s boar, for as M. Edwardes & L. Spence note in their *Dictionary of Non-Classical Mythology* (1929), article “Freyr” (p.69): “The god sometimes rode on a golden-bristled boar, fleetier than a horse, this animal being consecrated to him.”

20. For a similarly peculiar combination of sacred and secular, see the German lucky coin featured in “Cocktails” in *NI Bulletin*, June 1998, p.159 & fig.6.

21. Fowke p.585. (Fowke attempts an explanation on his p.588.)

22. Brown (as note 10), p.291.

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### The Search Goes On

When you collect a series of world coins, you never stop looking. Sometime at a small show, with a new out of town dealer, you get lucky, but most of the time it is at a large multiple day show with lots of dealers, that you run across that coin or type you have never come across, except in the catalogues.

This happened to me, last month at the FUN (Florida United Numismatists) Show in Ft. Lauderdale. Some readers know that for many many years I have been putting together a date set of 18 MM silver coins of the world. At the beginning, even when it was only a type collection, I had to set parameters, in order to specialize. If you don't do this, you end up collecting too wide a field. My original checklist was the Yeoman Brown Book, *Modern World Coins* or better known as Y numbers. As a result, mid-nineteen century was the starting period and the final was a bit easier, as Netherlands Antilles 1970 was the last circulating issue in silver for this size.

Well, to conclude my introduction, at the FUN show I saw a type I had never seen before, the ¼ Rupee 1889 from Travancore, Indian Princely State. It evidently is not scarce, as I went on the Internet and found the same type for sale in the Netherlands. But the result of my local purchase meant that I had to do an update page to the Indian section of my e-book *Modern Dime Size Coins of the World*. Since I am still attempting to secure the translation of the native inscription, and identify the mint, it is a work in progress.



Travancore ¼ Rupee 1889  
Dating ME = Malabar era

FOOTNOTE: Colonel H.H. Maharaja Raja Ramaraja Sri Patmanabha Dasa Vanchi Pala Sri Rama Varma VI [Mullam Tirunal], Kulasekhara Kiritapati Manney Sultan Bahadur, Shamsher Jang, Maharaja of Travancore, Succeeded on the death of his maternal uncle, 4<sup>th</sup> August 1885, and was installed on the *gadi*, 19<sup>th</sup> August 1885.

Hon. Col. 10<sup>th</sup> (Territorial) Battalion, 3<sup>rd</sup> Madras Regiment, Indian Army. He *d.* 7<sup>th</sup> August 1924 (Succeeded by his nephew)

The second part of this little article covers a dime type, which one of my numismatic friends had in his collection for sale, which he had never shown to me. As its size and date fall within the parameter for my current collection 1834-1970, I purchased the coin, scanned it and compiled the following addendum information.

Modern Dime Size Silver Coins of the World  
SWEDEN and NORWAY  
1851 - 1/16 Riksdaler Specie



1/16 Riksdaler Specie    17.7 MM    .750 FINE    2.13 GRAMS

1845	4,185	rare
1846	33,600	rare
1848	4,173,274	scarce
1849	1,006,478	rare
1850	i/a	
1851	847,300	
1852	933,699	
1855	830,400	

OV: Head of Oscar I facing right, OSCAR SVERIGES NORR. G.O.V. KONUNG.  
(Oscar I King of Sweden, Norway, Gothland and Vendalia) around.

RV: Crown Arms / 1/16 R. left, Sp. right / DATE devided by Crowned medal/ A.G.  
below.

EDGE: Plain

MINT: (no mintmark) = STOCKHOLM

MINTMASTER: A.G. = Alexander Grandinson 1838-55

REFERENCE: C-173, T-10

FOOTNOTE: The National Coat of Arms represents the Bernadotte dynasty with The Norwegian lion added.

FOOTNOTE: 1/16 Riksdaler Specie = 25 ore

FOOTNOTE: Fineness was fixed for all Swedish silver coins in 1830 at .750 fine.

Edited and submitted by Roger deWardt Lane, Hollywood, Florida

Roger has asked any member of NI who can add additional information on the Travencore ¼ Rupee to contact him by e-mail [deWardt@earthlink.net](mailto:deWardt@earthlink.net) [Editor]

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## POG MONEY

Elmore Scott LM#3

### HISTORY

“POG” is the name of a children’s game played with cardboard disks from the early 1990’s. The game however has had a long and interesting history.

POG wasn’t invented by one person. The original game goes way back to the days before there were CD players, video games or TV sets. Back to when most milk and fruit juices were, believe it or not, sold in glass bottles. Back then, kids would often collect the round, wax coated cardboard disks that sealed every milk bottle and invent simple "milk cover" or "milkcap" games that everyone could play. No matter where you lived, milkcaps were the kind of toy that anyone could collect.

### OVER 70 YEARS OF FUN & GAMES

Grandparents and parents kept the tradition alive by sharing the games they had played with younger generations. But new disposable containers nearly put an end to milkcaps, milkcap games, and several decades of simple fun. Chances are, your grandparents can tell you about the fun they had with milkcaps when they were kids. You might even ask them to play a game or two.

### AN OLD GAME BLOSSOMS WITH A NEW NAME

Now, fast-forward to Hawaii in 1991. That’s where a very wise and truly insightful teacher named Blossom Galbiso introduced her students to the milkcap game she enjoyed so much as a child. Her students loved everything about the game. And POGmania was born. Because the disks Blossom gave her students to play with were printed with the brand name POG, a popular blend of Passion fruit, Orange and Guava (P-O-G) juices produced by the Haleakala Dairy on Maui.

### A LITTLE ORGANIZATION GOES A LONG WAY

In 1993, several dedicated POGmaniacs joined forces to create the World POG Federation. Their goals were: To provide top-quality (and very collectible) milkcaps, standardize rules of the game, organize tournament play throughout the world, and, to encourage and promote good sportsmanship among players. During the 1990’s,



POGmania became truly international in scope with thousands of enthusiastic POG milkcap players, collectors and traders all over the world!

### **IT DOESN'T TAKE MUCH TO GO POG WILD!**

Nearly everything you need to play milkcap games can be carried in your pocket. You don't need batteries or game cartridges. All you really need are enough POG milkcaps to form a stack, a kini, plus a level playing surface. And since milkcaps is a game of skill, not strength, it doesn't matter if you're a him or a her. Big or small. Young or old.

### **POG CLASSICS:**

CLASSIC POG brand milkcaps are produced by Stanpac, the world's oldest supplier of "genuine" milkcaps. Each one features a thumb tab, pick-out, staple and special wax coating. Because of their excellent action and bounce, they are used in all Official W.P.F sanctioned tournaments.

### **POG KINIS:**

"Kini" is the Hawaiian word for king, POG KINIS are used as "hitters" or "slammers". So they're larger, thicker and heavier. The first kinis were made by players gluing two milkcaps together. Today, kinis are made from a variety of materials like plastic and metal. A POG SLAMINATOR is a special kini made from anodized aluminium. If you want to hit the competition with your best shot you want an authentic POG KINI.

### **POG DESIGNER CAPS:**

POG LIMITED EDITIONS, POWER PAC and POG TOONS are a different breed altogether. They're "designer" milkcaps. No thumb tabs or staples, here. Instead, you get radical artwork, brilliant metallic foils and blazing colours. Each one is also numbered within a series, so POG designer milkcaps are not only a kick to collect and trade, but may really increase in value.

### **YOU'RE A WINNER EVEN IF YOU DON'T PLAY**

One of the coolest things about POG milkcaps is you don't really have to play the game to still enjoy them. In fact, many POG purists choose to concentrate solely on collecting and trading the wide variety of POG CLASSICS, POG KINIS, and POG designer milkcaps created by the World POG Federation.

### **ALL MILKCAPS ARE NOT CREATED EQUAL**

Originally, all milkcaps were truly created equal. Each one was made from the same type of cardboard, on the same special machines, by the same Canadian company — Stanpac. And each one had a thumb tab, pick-out, staple and special paraffin wax coating. Today, the vast majority of milkcaps aren't real milkcaps at all. And most don't come close to matching the consistent quality, radical designs and overall collectibility of POG brand milkcaps.

### **The Traditional Rules**

Each player must contribute an equal number of POG milkcaps to a single, common stack. If possible, all milkcaps should be stacked, face up, on an official World POG

Federation game board. 1. Determine who goes first. 2. The first player slams their kinni at the stack. All POG milkcaps that land face down go to that player. 3. All POG milkcaps remaining face up are restacked for the next player's attempt to flip the stack. 4. Players alternate turns until every POG milkcap has been flipped and won. The player with the most POG milkcaps is declared the overall winner.

### **POGS BECOME MONEY (Actually scrip or tokens)**

The United States Army & Air Force Exchange Service (AAFES) began producing “POGs” as small change tokens for use in their canteens (PX & BX’s) in Afghanistan and Iraq. They were printed in three denominations (5, 10, & 25 cents). This was done to save on the cost of shipping coins (which are considerably heavier) to the area. The first POG Money only had the denomination printed on them as shown below in Figure 1.



Figure 1 (Actual Size)

The pogs are 1 5/8 inches (42 mm) in diameter and 1 mm thick. They carry a stylized “AAFES.” above the value and the words “Gift Certificate” below. The colors are black & dark blue (5c), brown & black (10c), and orange & reddish brown (25c). In 2004, (4<sup>th</sup> Series) the POGs began carrying pictures related to activities in the Army and Force services. Some had inscription as shown below in Figure 2.



Figure 2

Every POG has the date (2004) at the top and the words “This gift certificate has a retail value of (VALUE) and is redeemable at any AAFES facility” encircling the outer edge from about 10 o’clock to 2 o’clock reading in a counter clockwise direction. The wording and date are so small you need a magnifying glass to read them. The value is printed large enough to read easily. Most of the pictures are in color but some (like the 25c Operation Enduring Freedom in Figure 2 are in black

and white. I have one POG that is printed in sepia color. More info found at: [www.aafespogs.com](http://www.aafespogs.com).

The pictures have many themes (fighter craft, helicopters, tanks, soldiers in combat, LST landing craft, patrol boats, soldiers performing maintenance, Iraqi, sailors, military personnel in group photos, sailor, ships, and children). I do not know the number of different POGs available. I have 35 in my collection. Examples of these various types are shown below in Figure 3.



Figure 3

## THE PUL COIN OF YAKUB BEG

Mike Davis, Piqua, Ohio NI#2392

In the Standard Catalog of World Coins 18th Century Edition there is a coin listed under the local coinage of Sinkiang that is under the wrong ruler and in the wrong century. The piece is C#36-8 listed under the rule of Jungar chief Khardan Chirin (ruled 1727-1753), however the legend on the coin is stated as Atalyq Ghazi, who was a Moslem rebel from about 1862 to 1877. It is correct that both men ruled in the same general area of Chinese Turkestan, or Kashgaria.



China, Sinkiang local pul coinage C#36-8

Moslem rebellions began in western China around 1862. Yakub Beg (Yaqub Beg) came to Chinese Turkestan from Khokand in 1864 as a subordinate officer with about sixty men. Being ambitious, he began an independant kingdom in Yangi, HisSar, Kashgar, and Yarkand. The Amir of Bokhara gave him the title Atalik Ghazi (Atalyq Ghazi), which is the legend on the coin.

While expanding his domain he took Kucha (KOUTcha) from a rival moslem rebel, Ghazi Rashid (Rashidin, Rashdifl) whom Atalik assassinated in 1867. (There are also coins attributed to Ghazi Rashid, one is a tenga dated 1866, Sinkiang, C#36-5).



By 1872 Atalik's independence was recognized by Russia, Great Britain, and Turkey. The Sultan of Turkey gave him the title Amur-ul-Momineen. (Some of Atalik's coins of the Chinese cash type were struck in the name of the Sultan of Turkey). During

Atalik's rule, in Kashgar alone he had erected a college, a large mosque, a monastery, a garrison that held 6,000 men, and his palace which housed a harem of 200 women.

The Chinese government quelled the Moslem rebellions one after another until finally taking Urumchi in 1876.

Atalik Ghazi (Yakub Beg) died suddenly on May 1, 1877.

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### **Terms Used in Coinage** **Christopher Carson**

#### AV

Also found as a ligature, or as AU which is confusing in the numismatic context, this means gold. It is the abbreviation of Latin *aurum*, and is the same as the chemist's symbol for that element, Au.

#### Aluminum [Al]

A silver-colored light metal, having a specific gravity of only 2.70, aluminum (or aluminium: element atomic number 13) is quite new to the art of coinage. It has only been commercially available since the invention of the Hall-Heroult process in 1886, but the bulk metal now costs less than copper. Aluminum is soft and so strikes up well with a minimum of die wear, and its low density makes possible the striking of fairly large coins of low value. Equally, however, such coins wear poorly in circulation and are easily lost; therefore most are used to represent only miniscule values, or in restricted circulation, or in emergencies when coins are needed rapidly.

#### Annealing

Performing work on virtually any metal tends to make it harder, due to microstructural changes. The harder the metal, the more difficult it is to work with. The steps of the coinage process, from cast ingot to finished coin, involve a sufficient amount of work to make even silver recalcitrant; and this would greatly increase power requirements and diminish die and machinery life if something were not done. That "something" involves heating the metal to a temperature somewhat less than its melting point and then allowing it to cool slowly. The high temperature allows atoms to migrate, letting the crystal structure change to eliminate residual strains.

### Billon

A base silver-bearing alloy, generally less than 50%, and particularly those alloys with a pronounced yellow or coppery hue. The basest billons, 5% silver or so, are hardly distinguishable from copper. It was popular with the French for producing small denomination coins of practical size and some intrinsic value, but these were expensive to make and wore poorly. The chemicals on the human skin, acids and oils and picked-up grime, attack the alloy metal but not the silver, and so the surface becomes a friable crust of silver and is soon worn off. Known in Spanish as *vellon*, the introduction of this composition for small coins created a massive confusion in the system of money reckoning there.

### Blanching

The metal used in coinage is cast into ingots and then repeatedly worked and annealed. These processes tend to favor the buildup of unsightly black oxide, even on sterling silver. To ensure an acceptable finished product, the planchets before striking are cleaned in a rather violent fashion, using such reagents as boiling dilute sulfuric acid. This serves a double function in the manufacture of base silver coin, since it washes away the base metal at the surface leaving a crust of silver which is packed into a firm coat by the dies. Of course, the silver wears through sooner or later; Henry VIII of England struck a great number of debased testoons, or coins with facing portraits, and since the wear concentrated on the central high point the matter soon became known and gained him the nickname of Old Copper-Nose to boot.

### Blanks, Flans, and Planchets

These terms are used generally to refer to the pieces of metal from which coins are to be made, but which have not yet been struck. Although their proper usage is not entirely a matter of agreement, we may say that the planchet is a metal disc prepared for striking, and a flan is the metal disc considered to the exclusion of the devices if present, while a blank is just any piece of metal used for coining. So, for instance, we may say that a cob is a coin with an irregular flan, which was struck not on a planchet but simply by using a chunk from an ingot for a blank.

### Brass

An alloy of copper containing zinc and not tin. Any proportion of zinc is enough to get this name, and so the 70% Cu 30% Zn metal used in die-casting shares it with nickel-brass, 90% Cu 9% Ni 1% Zn. Plain copper-zinc brass is yellowish and soft, and melts at a low temperature, hence its use in the Chinese cast cash; but it is soft and subject to corrosion. Owing to rising tin prices, or to the exigencies of war, a coppery brass of about 5% zinc was used by several countries in the XX century as a substitute for French bronze.

### Bronze

The primary significance of this term is an alloy of copper with tin, whether or not containing zinc. Numerous other compositions used in today's coinage, however, are referred to as bronze; they are generally alloys of copper not containing zinc. All of them are tougher and more resistant to corrosion than pure copper. Aluminum-bronze, with 5% to 10% of the former metal, and sometimes a little nickel, is very common for striking coins of a gold color. Cupronickels with less than about 10% nickel may also be termed bronze. The French coinage bronze which was so widely

used until not many years ago, roughly 95% Cu 4% Sn 1% Zn, had a rather strange origin. The story is that the Jacobins, not content with denuding the churches of France of their greatest treasures in the attempt to solve the financial crisis which led to the Revolution, even melted the church bells to make minor coinage, but the metal did not make good coins. What it did make was good cannon, and so Napoleon appropriated a good deal of the bell metal for the artillery his new tactics required. The mints mixed what was left with a large proportion of copper, and the resulting alloy proved eminently suitable.

### Casting

Casting is a process of fabricating metal items by pouring molten metal into a mold prepared with the details of the finished item in negative, and allowing the liquid to cool and solidify. With the single great exception of the Oriental cash, casting has been little used for the production of regular coinage, although it is more common for emergency issues and counterfeits. Most metal alloys shrink considerably upon solidification and cooling, making faithful reproduction of fine detail problematic; the sand molds commonly used can easily produce a rough or odd-looking surface; cast metal is not uniform in its properties and is apt to contain voids [making for low specific gravity and a false ring]; and although the initial costs of preparing the molds are far less than the costs associated with coining machinery, the continuing cost per piece for labor and mold materials is much greater, and the process itself much slower. Many of the coins of the ancients, it is believed, were made by striking a bean-like cast flan between dies, which accounts for both their irregular shapes and their marvelously high relief.

### Copper [Cu]

Copper, element atomic number 29, is a soft red heavy metal [specific gravity 8.96] both ductile and malleable; along with silver and gold it is found native in the metallic state, and so assumed an early importance in human civilization. Copper and its alloys have been of great importance as money, from the days of the Roman *aes grave*; and it is the major constituent of virtually every coinage of the present day. The refining of raw smelted copper is a major source of precious metals. In the pure form it is ill adapted for coinage, since it wears rapidly; Sir Isaac Newton, when as Mintmaster he tried to introduce regal minor coins, found that naturally occurring impurities could render one batch of metal as soft as butter and the next hard enough to break the dies.

### Dies

When making a coin, the design is typically impressed on the raw metal using two pieces of hardened steel or similar hard material which have the devices cut into them in negative. Since the high parts intended for the coin are represented by hollows in the dies, when the dies are forced together the coin metal deforms into its desired shape. Although dies can be cut by hand, and indeed the ancient celator cut both dies and seals by the same technique, most are produced from hubs at present. By the abrasion and deformation which naturally occur in such a strenuous process as coining, prolonged use will eventually wear the die into a state of uselessness, but typically before then some hidden flaw causes the die to break.

### Edge

The edge of hand-made coins is simply the boundary of the flan, and is generally not too well defined, owing to the irregularities of shape and thickness inherent in the use of cast or hand-hammered and –cut blanks. On milled coins, however, the edge often takes on a significance of its own, as the third information-bearing surface joining the two faces. The upsetting machine takes a metal disc of uniform thickness and raises its rim higher than the fields, thus providing a perfectly smooth, uniform boundary for the piece. This in itself is valuable, since it immediately demonstrates whether the coin has been subjected to clipping or filing, indignities not always readily apparent on monies of the older style; but it also suggests the possibility of further elaboration. While the smooth edge is difficult for counterfeiters to imitate, it is not foolproof. Also, this third surface presents another opportunity to present information relating to the coin or its issuer, or simply to add more ornaments and decoration. An obvious step was to mark the edge with words, by modifying either the upsetting machine or the collar which holds the planchet between the dies. The definitive edge inscription is surely the wholly self-explanatory DECUS ET TUTAMEN, “an ornament and a safeguard”; others which deserve notice are NEMO ME IMPUNE LACESSIT, GOD ZIJ MET ONS on Dutch coins and the cognate GOTT MIT UNS of the German Empire, JUSTITIA ET CLEMENTIA on the Maria Teresa dollar, and the ominous NEMO NISI MORITURUS HAS LITTERAS DELEAT of Cromwell [which last has a curious legend connected with it]. Some minters reed the edges of their coins, inscribing the circumference with fine perpendicular lines; others employ the coarse oblique ridges of graining; in some cases ornaments are used in a like manner to lettering; some are content with crenated edges, studded with bumps which make the edge vaguely resemble the battlements of a castle; the novel security edge, featuring a groove wider at the bottom than the top, is used by those who have reason to fear cast copies or the curious Chinese practice of coin-hollowing; and many coins are made with a combination of various methods.

### Fabric

Fabric is a term which is ordinarily used in numismatic circles to refer, less to the material of which a coin is made, than to the workmanship exhibited by the finished coin. The fabric of a coin is said to be fine, or coarse, or poor, or any one of a number of adjectives, depending upon the goodness of the strike, and the skillfulness of the engraving of the devices, and other factors apparent to the eye or hand but neglecting the state of wear.

### Feuchtwanger metal, or German Silver, or Nickel Silver

These are three of the many names for a composition of copper, nickel, and zinc which somewhat resembles silver when new, although it rapidly yellows in use. Softer than copper-nickel, and thus easier to work, nickel silver is much used as a base for silver plating. It has occasionally been used to make coins on its own, and of course by counterfeiters; the alloy of the base [100 – 600 thousandths fine] silver common in the XX century generally approximated the same composition, with the intent of keeping the metal white. A representative formula is three parts by weight of copper to one each of nickel and zinc.